

HENRY HADLEY

OP. 52

∴

MERLIN AND VIVIAN

A LYRIC DRAMA

∴

FOR CHORUS, SOLI AND ORCHESTRA

∴

POEM BY

ETHEL WATTS MUMFORD

∴

VOCAL SCORE



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Merlin, beware,
'T is sorcery!

CHORUS

O, heed her not!
We fear for thee!
Merlin, beware,
'T is sorcery!
Behold, her hair
Is rusted gold,
Her face is young,
Her eyes are old,
Her cheeks are pale,
She bringeth dole;
Her glance doth show
A forfeit soul!

VIVIAN

O heed them not!
O come with me!
Have faith, my lord,
I love but thee!

MERLIN

Behold, thy hair
Is shining gold,
Thy beauty young,
Thy wisdom old;
Thy face is pale
For love's sweet dole,
But, O, my love,
Thou art my soul!

CHORUS

Now fare they forth across the world
To find the fairyland of joy,
Where dwell the Ladies of the Lake
'Mid pleasures that can never cloy.
And now they pause within a wood,
The haunted forest of Arroy.

∴

The fabled forest-haunt of the fairies — a glade surrounded by giant trees, in the centre of which rises a hill whereon, at the bidding of Merlin, the Spirits will build the Palace of Joyousguard.

MERLIN (*calling upon the Spirits*)

Out of the womb of earth,
Out of the caverned air,
From seawaves green and gold,
From fires' burning lair,

Spirits of flame and wind,
Ye who must serve the Tryne,
The Star of the Mystic Inde,
Come to my magic call!
Come, I command ye!

ARIEL (*the Spirit of music and light*)

We come, we are here,
We kiss thy hand.

CHORUS OF SPIRITS

We come, we are near!

ADRIHIM (*Spirit of the architect of Sueliman's temple*)

Salaam to thee!
May the Wise One live a thousand years!
For I am thy servant Adrihim,
Adrihim, who builded
The Palace of King Sueliman.

MERLIN

Rear me there a glorious dwelling,
Gold and azure cramoisie,
Rear its beauty past all telling,
Fill it sweet with minstrelsy;
Set its gardens fair and spacious,
Fairest ever made for man,
Fashion all things bright and gracious
Fit for Lady Vivian!

ARIEL

We obey, obey!

CHORUS OF SPIRITS

Thy will is law!

ADRIHIM

I hear, and obey!

CHORUS

So: Joyousguard is builded fair,
Formed from azure of the air,
Warmed bright with sunset golden glows,
Capped with shining argent snows;
Throughout its courts perfumed with Spring
Sweet young voices softly sing.

ADRIHIM, ARIEL

Master, thy slaves have built aright.
Enter the Palace of Delight!

CHORUS OF SPIRITS

Enter the Palace of Delight!

MERLIN

Now what befalls?—My senses reel—
Help! Vivian! I feel
My being ebb—thou art not nigh—
Kiss me, my Lady, before I die!

. . .

Vivian spins the magic shroud.

CHORUS OF SPIRITS

Woe! woe! woe! woe!
She bends above him, laughs aloud,
Unbinds her hair of rusted gold;
See, from her quick and cunning hands
A shroud of golden hair unfold
Like a huge spiderweb of Hate,
That wraps him in its meshes cold.

VIVIAN

From my hair a shroud I spin,
Wrought of magic and of sin;
Merlin, all I learned of thee,
Yet know naught to set thee free!
Here in stupor shalt thou lie,
Till a thousand years go by,
But one thought for company:
Thou liest here for love of me,
Love of Lady Vivian.

Merlin is sealed within the tomb.

CHORUS

She signs, and waves her peacock fan:
Behold, a yawning cavern tomb!
And now the Spirits at her word
Bear Merlin's corpse across the room,
'Mid lighted tapers, row on row,
And voices wailing through the gloom.

MERLIN

Vivian! Vivian! Vivian!

VIVIAN

Farewell, then! Lie thou there in state,
Canopied by mine own Hate.

CHORUS OF SPIRITS

Curses on thee, Vivian!
Every Spirit gives thee hate;
Thou hast no need of book or bell
To condemn thy soul to hell!

MERLIN

I forgive thee, Vivian!

INDEX

PART I

		PAGE
INTRODUCTION AND CHORUS	O Isle of Dreams, O Avalon	I
SOLO (<i>Soprano</i>)	Now who shall slay mine enemy? (<i>Morgan-le-Fay</i>)	12
CHORUS	Across the lawns with daisies pied	14
SOLO (<i>Mezzo-Soprano</i>)	Within my chamber (<i>Vivian</i>)	16
CHORUS	See, they have brought the golden lamps	24
DUET (<i>Soprano and Mezzo-Soprano</i>)	Come, I command thee (<i>Morgan and Vivian</i>)	27
CHORUS	She comes, she comes, the ship of dreams	31
SOLI (<i>Soprano, Mezzo-Soprano</i>) AND CHORUS	Farewell, farewell, my Vivian! (<i>Morgan</i>)	33

PART II

CHORUS OF KNIGHTS	Hail to Arthur!	41
SOLO (<i>Tenor</i>)	Good men and true (<i>King Arthur</i>)	45
SOLO (<i>Tenor</i>)	My Lord, without the hall doth stand (<i>A Herald</i>)	46
CHORUS	Across the floors vermillion-tiled	47
SOLO (<i>Mezzo-Soprano</i>)	I sing a land (<i>Vivian</i>)	49
CHORUS	Lo, she hath paced about the hall	52
SOLO (<i>Tenor</i>)	Belovèd, O, Belovèd! (<i>Merlin</i>)	57
DUET (<i>Tenor and Mezzo-Soprano</i>)	At last, 't is thou (<i>Merlin, Vivian</i>)	59
SOLO (<i>Tenor</i>)	Ah, heed her not! (<i>King Arthur</i>)	62
CHORUS OF KNIGHTS	O, heed her not!	63
SOLO (<i>Mezzo-Soprano</i>)	O, heed them not! (<i>Vivian</i>)	66
CHORUS	Now fare they forth across the world	67
SOLO (<i>Tenor</i>)	Out of the womb of earth (<i>Merlin</i>)	70
SOLO (<i>Bass</i>)	Salaam to thee! (<i>Adrihim</i>)	71
SOLO (<i>Tenor</i>)	Rear me there a glorious dwelling (<i>Merlin</i>)	72
CHORUS	So: Joyousguard is builded fair	74
DUET (<i>Tenor and Bass</i>) AND CHORUS	Master, thy slaves have built aright (<i>Ariel and Adrihim</i>)	77

PART III

CHORUS	A year hath passed	80
SOLO (<i>Mezzo-Soprano</i>)	To me, Spirits all! (<i>Vivian</i>)	82
CHORUS OF SPIRITS	Alas! alas! Pity! pity!	84
SOLO (<i>Mezzo-Soprano</i>)	Obey! obey! Heed my will! (<i>Vivian</i>)	86
CHORUS	All heedless now the master comes	89
SOLO (<i>Tenor</i>)	Wherefore these garlands (<i>Merlin</i>)	91

SOLO (<i>Mezzo-Soprano</i>)	
DUET (<i>Tenor and Mezzo-Soprano</i>)	
CHORUS OF SPIRITS	
SOLO (<i>Tenor</i>)	
CHORUS OF SPIRITS	
SOLO (<i>Mezzo-Soprano</i>)	
CHORUS	
SOLO (<i>Mezzo-Soprano</i>)	
CHORUS	

	PAGE
Master, it is for thee (<i>Vivian</i>)	92
A year of love (<i>Merlin and Vivian</i>)	92
Woe! woe! Master, beware!	96
Now what befalls? (<i>Merlin</i>)	97
Woe! woe! woe! woe! She bends above him	99
From my hair a shroud I spin (<i>Vivian</i>)	101
She signs, and waves her peacock fan	105
Farewell, then! (<i>Vivian</i>)	108
Curses on thee, Vivian!	108

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Merlin and Vivian

1

A Lyric Drama

Ethel Watts Mumford

Part I

Henry K. Hadley. Op. 52

A fairy isle, Avalon, which floats at the will of Morgan-le-Fay, its queen, the enemy of Merlin and King Arthur. In the distance rises the palace, where dwell Vivian, the sorceress, and the ladies of the court; terraces descend to the sea, where are the marble quays, and the anchorage of the Ship of Dreams.

Andante, in senso mistico

Piano

English Horn *p*
languido

Wood wind

pp

cresc.

p poco marcato

dim.

p

cresc.

p poco marc.

First system of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf* and *cresc.*, and the tempo is marked *animato*.

Second system of the piano introduction. The right hand continues the melodic development, and the left hand maintains the accompaniment. Dynamics include *mf* and *cresc. poco a poco*.

Third system of the piano introduction. The right hand features a descending melodic line, and the left hand continues the accompaniment. The system concludes with a *p* (piano) dynamic.

Chorus

Soprano *p* O Isle of Dreams, O Av-a-lon, Thy

Alto *p* O Isle of Dreams, O Av-a-lon, Thy

Tenor *p* O Isle of Dreams, O Av-a-lon, Thy

Bass *p* O Isle of Dreams, O Av-a-lon, Thy

The piano accompaniment for the chorus consists of two systems. The right hand plays a melodic line that supports the vocal parts, and the left hand provides a steady harmonic accompaniment with chords and moving lines.

shores are strewn with pearl and gold, — A - cross thy lakes the

shores — are strewn with pearl and gold, — A - cross thy lakes the

shores — are strewn with pearl and gold, — A - cross — thy lakes the

shores — are strewn with pearl and gold, — A - cross thy lakes the

rain-bows gleam, A - round thy hills the sea-mists fold; —

rain-bows gleam, A - round thy hills the sea-mists fold; —

rain-bows gleam, A - round thy hills the sea-mists fold; —

rain-bows gleam, A - round thy hills the sea-mists fold; —

p All that is fair, *pp* all that is fell, Is in thy form of
p All that is fair, *pp* all that is fell, Is in thy form of
p All that is fair, *pp* all that is fell, Is in thy form of
All that is fell, Is in thy form of

fair - y mould. —
fair - y mould. —
fair-y mould. —
fair - y mould. —

p
A-

cross the drows-y pur-ple seas *p* Thou float-est as a thing of

Across the drows-y pur-ple seas Thou

p No tempests vex thy

light.

float-est as a thing of light.

No tempests vex thy gold-en days, No

gold-en days, No bit-ter winds as-sail thy night,

p O charmed Isle by ma-gic

bit-ter winds as-sail thy night,

cresc.
O dear rosegar-den of De-light! En -

cresc.
O charmed Isle by ma - - gic raised, O gar-den of Delight! En -

cresc.
raised, O gar-den of Delight! En -

cresc.
O charmed Isle by ma-gic raised! En -

Più mosso

chant - - - ed Isl - - and, Av - a - lon,

chant - - - ed Isl - - and, Av - a - lon,

chant - - - ed Isl - - and, Av - a - lon,

chant - - - ed Isl - - and, Av - a - lon,

Più mosso

cresc.
Mor-gan-le - Fay is owned thy

cresc.
Mor-gan-le - Fay is owned thy

cresc.
Mor-gan-le - Fay is owned thy

cresc.
Mor-gan-le - Fay is owned thy

cresc.
Mor-gan-le - Fay is owned thy

Queen;

Queen;

Queen;

Queen;

She of the

She of the

p

mf

mf

She of the veiled, mys - te - rious eyes,

mf

She of the veiled, mys - te - rious eyes,

veiled, mys - - te - rious eyes,

veiled, mys - - te - rious eyes,

mf

mf

She of the cold and courtly mien,

mf

She of the cold and courtly mien,

p

She of the cold and court - ly mien,

p

She of the cold and court - ly mien,

p

mf

p
She of the skilled and sub - - - tle hand

p
She of the skilled and sub - - - tle hand

p
She of the skilled and

p
She of the skilled and

pp
That feeds the ring-doves as they

pp
That feeds the ring-doves as they

sub - - - tle hand.

sub - - - tle hand.

rit. *Molto maestoso*
preen. Up - on thy mar - ble

rit. *mf*
preen. Up - on thy mar - ble

mf
Up - on thy mar - ble

mf
Up - on thy mar - ble

mf posato *cresc.*
Molto maestoso

rit.

ter-rac-es The Queen sits in her

ter-rac-es The Queen sits in her

ter-rac-es The Queen sits in her

ter-rac-es The Queen sits in her

mf *cresc.*

re-gal state,

re-gal state,

re-gal state,

re-gal state,

re-gal state,

ff *p*

Più moto.

Up - - on her hand the witch - craft ring That gleams with

Up - - on her hand the witch - craft ring That gleams with

Più moto Up - on her hand the witch - craft ring That

e - vil eyes of Fate, With -

gleams with eyes of Fate,

e - vil eyes of Fate, With -

gleams with eyes of Fate,

Molto più moto *cresc.* in her heart an e - vil wish, With -

cresc. With - - in her heart an

in her heart an e - vil wish,

Molto più moto With - - in her heart an

cresc.

in her soul — the soul of — Hate.

e - vil wish.

With - in her soul — the soul

e - vil wish, With -

— of Hate, the soul of Hate.

in her soul — the soul of Hate.

cresc.

ff

Allegro con fuoco

Morgan-le-Fay

deciso

Now

who shall slay mine en-e-my? And

who shall dupe Mer - lin the wise? De -

stroy_ the power of his hands, And

close his all un- sleep- ing eyes? Lo! all my

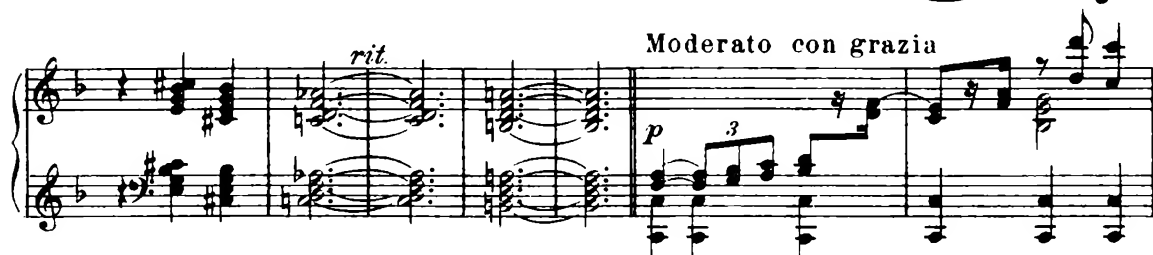
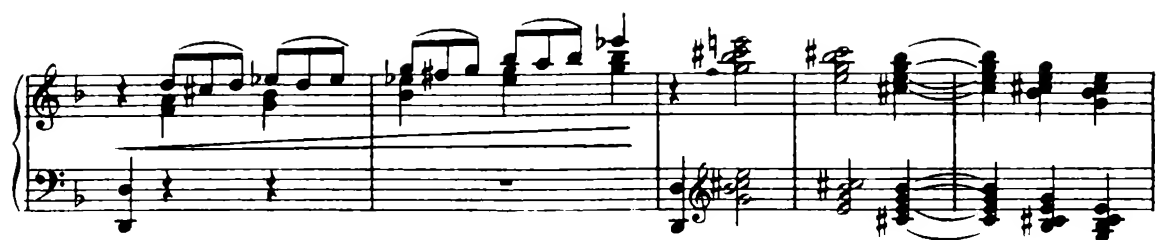
wis-dom fails and dies, My black-est arts are

short of span; I may not reach his soul un-

stained, I may not place him 'neath my ban. By

love a-lone may he be led: Send me the La-dy

Viv-i-an!



Sopr. *p* *Comodo*

Alto *p* A - cross the lawns with dai - sies pied She comes, the

Tenor *p* A - cross the lawns with dai - sies pied She comes, the

Bass *p* A - cross the lawns with dai - sies pied She comes, the

A - cross the lawns with dai - sies pied She comes, the

Comodo

La - dy Viv-i - an! Her eyes are bright as

La - dy Viv-i - an! Her eyes are bright as

La - dy Viv-i - an! Her eyes are bright as

La - dy Viv-i - an! Her eyes are bright as

The piano accompaniment includes a melodic line with a forte (*f*) dynamic and a bass line with a mezzo-forte (*mf*) dynamic.

spark-ling jet, She moves as on-ly fair - ies can.

spark-ling jet, She moves as on-ly fair - ies can.

spark-ling jet, She moves as on-ly fair - ies can.

spark-ling jet, She moves as on-ly fair - ies can.

The piano accompaniment includes a melodic line with a forte (*f*) dynamic and a bass line with a mezzo-forte (*mf*) dynamic.

p
— Her hair is gold, She
p
And bound with gems, She
p
Her hair is bound with gems,
mf
— Her hair is gold, her hair is gold, and

bears a jew-elled peacock fan. —
bears a fan, she bears a fan, a jewelled pea-cock fan. —
She bears a fan, a jewelled pea-cock fan. —
bound with gems, She bears — a jewelled pea-cock fan. —

Vivian *p* *Più moto*
sempre incalzando
With - in my cham - ber,
cresc. *p*

rose - be - dight, Sub - tle and sure I felt thy call;

mf con intensità
My one de - sire thou long hast known: Of ma - gic

pow'r I must know all! I felt thy wish, and thy

cresc.
will of me, Draw as the tides draw in the sea;

f *ff*

f xeloso

And I am come, my Queen, to thee,

rall.

ff

fx

fx

ff

From Bow'r, from Bow'r and Hall.

Allegro

Meno mosso

con calore ed ardente

p

Lo! I am fair as the gods were

mf

con

fair, Fair as the nymphs that haunt the sea, And

molta passione *cresc.*

I shall learn, ere I do thy will, The

mf *cresc.*

Più moto

ma - gic pow'r of witch - er - y.

p

p enfatico *cresc.*

I will seek the court where Mer - - lin

cresc.

dwells, I will

p

cresc.

win his love by ma - gic

violente *f*

spells, I will damn his soul to a thou - sand

hells With his own

sor - cer - y!

Meno mosso *p*

I shall be wise as thou art

wise, And in my hand he shall be as clay;

I will lure his

heart as the fowl - er lures, Who

calls the bird but to maim and slay,

poco a poco accel.
who calls the bird but to maim and slay.

più animato deciso
Give me the ring of Love and Hate! My hand shall

f più animato

be as the hand of Fate;—

ff minaccioso

He shall find Death when he seeks a

rall.

mate, — Mor-gan-le - Fay! —

ff

Allegro con fuoco

8

8

8

7

7

7

Meno mosso *poco a poco più tranquillo*

p

Andante quasi lento

Str. *p*

Horn

Soprano Vivian and Morgan-le-Fay prepare for the incantation *p*

See! they have brought the gold-en lamps, And ma-gic

Alto *p*

See! they have brought the gold-en lamps, And ma-gic

Tenor *p*

See! they have brought the gold-en lamps, And ma-gic

Bass

Chorus

oils of strange per - fume. And

oils of strange per - fume. And

oils of strange per - fume.

p

lo! they sing the an-cient songs,

lo! they sing the an-cient songs,

8.

mf They chant the long - for - got - ten rune.

mf They chant the long - for - got - ten rune.

mf They chant the long - for - got - ten

mf They chant the long - for - got - ten

p The ma-gic

p The ma-gic

p The ma-gic

rune.

rune.

ship draws close a - main, *pp* A-cross the sap - phire

ship draws close a - main, *pp* A-cross the sap - phire

ship draws close a - main, *pp* A-cross the sap - phire

seas of June.

seas of June.

seas of June.

Con moto

mf

Piano introduction in 12/8 time, key of D major. The music features a flowing melody in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'Allegretto ma non troppo, con entusiasmo'.

Allegretto ma non troppo, con entusiasmo
 Morgan-le-Fay The incantation of the magic ship

Vocal entry for Morgan-le-Fay. The melody is in 12/8 time, key of D major. The tempo is marked 'Allegretto ma non troppo, con entusiasmo'. The music is marked *mf*.

Vivian Come, — I com - mand thee, Ship — of en -

Come, — I com - mand thee, Ship — of en - chant - ment,

Vocal entry for Vivian. The melody is in 12/8 time, key of D major. The tempo is marked 'Allegretto ma non troppo, con entusiasmo'. The music is marked *mf*.

chant - ment, Rune of the wa - ters Sing I to thee; —

Rune — of the wa - - ters Sing — I to thee; —

Vocal entry for Morgan-le-Fay. The melody is in 12/8 time, key of D major. The tempo is marked 'Allegretto ma non troppo, con entusiasmo'. The music is marked *mf*.

The far, — gold - en ha - ven,

Come — from thy har - bor,

f
Where lost ships fore-ga-ther Mys-te-ri-ous

p Come, — *mf* come, — Cord-age of sil-ver,
p ly. — *mf* Come, — come, — Cord-age of

Silk-en of sail, — Come, —
sil-ver, Silk-en of sail, — Come, —

cresc. come, — *f* Come through the calms, The foam from thee fly-ing,
cresc. come, —

f.
Swift as tho' borne On the wings of the gale.
p
Charms of Phœ-ni - cia,

p
Charms of Phœ-ni - cia *cresc.* To thee I sing.
Runes of the North-land, All the sea's ma - gic, To thee I sing.— *cresc.*

f
Come,— Hith - er, O hith - er! *mf*
Come,— Hith - er, Ship of en-chant-ment,

cresc. *f*
Ship of en-chant-ment, Ah! Come!
Hith-er, ship of en-chant-ment! Come,— O

Hith - er, ship of en-chant - ment, hith - er!

hith - er, — hith - er, ship of en-chant - ment!

Come, — come, I — *rit.*

Come, — come, hith - er, I com - *mf rit.*

mf cresc. rit.

f mand — thee, come! — *a tempo*

f mand — thee, come! — *a tempo*

f ff a tempo

8 *decresc. rit.*

Andantemente, quasi sognando

Chorus

Soprano *p* She comes, — she comes, the

Alto *p* She comes, — she comes, the

Tenor *p* She comes, — she comes, the

Bass *p* She

Andantemente, quasi sognando

mf *p*

ship of dreams, A - - cross the far, mys - te - rious sea;

ship of dreams, A - - cross the far, mys - te - rious sea;

comes, the ship of dreams, A - cross the far, mys - te - rious sea;

She comes, the ship, A - cross the far, mys - te - rious sea;

mf Red as blood — are her sails — of sam - ite, Her ban - ners gold - en —

mf Red as blood — are her sails — of sam - ite, Her ban - ners

Her ban - ners

Her ban - ners

Her ban - ners

p *sempre inculzando*

'broi - der - y, With sea - maids float - ing by her side, She

p *sempre inculzando*

'broi - der - y, With sea - maids float - ing by her side,

'broi - der - y, She

'broi - der - y,

cresc. e animando *Con impeto*

comes, the ship of Sor - cer - y! —

cresc. e animando

She comes, the ship of Sor - cer - y! —

cresc. e animando

comes, the ship of Sor - cer - y! —

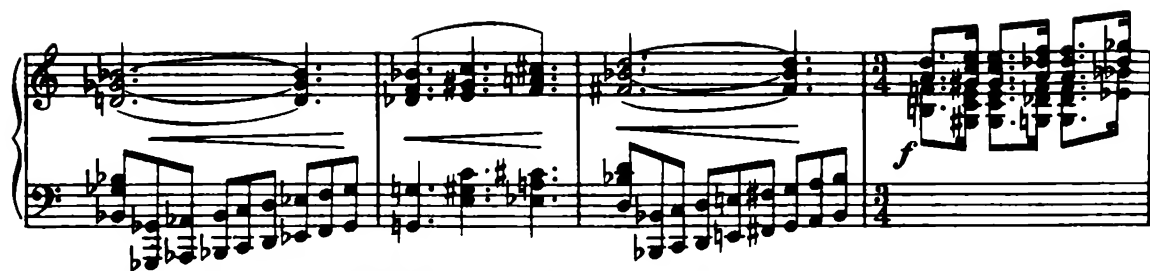
cresc. e animando

She comes, the ship of Sor - cer - y! —

Con impeto

f

f



Moderato e calmo



Chorus

p dolente

Oh, Fair and Fell, fare - well, fare -

p dolente

Oh, Fair and Fell, fare - well, fare -

p dolente

Oh, Fair and Fell, fare - well, fare -

p dolente

Fare - well, fare -

f imperioso

Now all the demons down in hell Shall

well!

well!

well!

well!

Chorus

guard thee, La-dy Viv - i - an!

Tenor

Bass

Now all the demons down in hell Shall

Now all the demons down in hell Shall

Vivian *p*
For
guard thee, La-dy Viv - i - an!
guard thee, La-dy Viv - i - an!
con affetto
life or death, for weal or woe, Morgan-le -
Fay, I go - I go!
mf *cresc.* *f*

Molto più lento
p con intensità
p con intensità
p con intensità
p con intensità
p con intensità
O Fair and Fell, fare -
O Fair and Fell, fare -
O Fair and Fell, fare -
O Fair and Fell, fare -
p *Molto più lento*

Morgan-le-Fay

Ancora più animato

Now all the hosts of black-est hell

well, fare - well!

well, fare - well!

well, fare - well!

well, fare - well!

Now all the hosts of

Now all the hosts of

Ancora più animato

Più e più stretto

f con molta passione

Guard thee, guard thee, O La-dy

Guard thee, guard thee, guard thee, O La-dy

Guard thee, guard thee, Viv-i-an!

black-est hell Guard thee, guard thee, Viv-i-an! Guard thee, La-dy

black-est hell Guard thee, guard thee, Viv-i-an!

Più e più stretto

Viv - i - an! _____

Viv - i - an! _____

Guard thee, La-dy Viv - i - an! _____

Viv - i - an! _____

Guard thee, La-dy Viv - i - an! _____

Allegro con impeto

f

ff rapido

Molto moderato

pp

p tristo

3

This section contains five systems of piano music. The first system begins with a piano (*p*) dynamic. The second system includes a *cresc.* (crescendo) marking. The third system is marked *animando*. The fourth system starts with a mezzo-forte (*mf*) dynamic. The fifth system features a fortissimo (*ff*) dynamic and includes a *ben marcato* (well marked) instruction. A *Horn* part is indicated in the fifth system.

The final system is marked *Grandioso*. It begins with a piano (*p*) dynamic in the right hand. The left hand features a fortissimo (*fff*) dynamic. The system concludes with a piano (*p*) dynamic in both hands.

well, fare - well! *p con tristo presentimento pp*

Fare - well, fare - well! *p con tristo presentimento pp*

Fare - well, fare - well! *p con tristo presentimento pp*

Fare - well, fare - well! *pp*

Fare - well, fare - well! *p con tristo presentimento*

Fare - well, fare - well!

pp

f *smorzando* *pp*

Chorus

Part II

Hall of the Knights of the Round Table: King Arthur presiding, with Merlin, his chief councilor, at his right hand. The kings are assembled and the feast is in progress when Vivian craves admission as the bearer of a peace-token from Morgan-le-Fay, kinswomen and enemy to Arthur.

Allegro moderato maestoso

Piano

f Trumpet I

Trumpet II

Trumpets

Horns

ff

p

The musical score is written for Piano, Trumpets, and Horns. The Piano part is the most prominent, featuring a series of rhythmic patterns, including triplets and sixteenth notes. The Trumpets and Horns provide harmonic support and melodic lines. The score is marked with various dynamics, including 'f' (forte), 'ff' (fortissimo), and 'p' (piano). The tempo is indicated as 'Allegro moderato maestoso'. The key signature has one sharp (F#). The score is divided into several systems, with the Piano part occupying the first two staves of each system, and the Trumpets and Horns occupying the subsequent staves. The piece concludes with a piano section marked 'p'.

Piano accompaniment for the first system. The right hand features a complex, arpeggiated texture with dynamic markings *f* and *p*. The left hand provides a steady bass line. A first ending bracket is marked with a '7' and a second ending with an '8'.

Piano accompaniment for the second system. The right hand continues the arpeggiated texture, while the left hand has a more active bass line. Dynamic markings *f* and *p* are present.

Piano accompaniment for the third system. The right hand shows a change in texture, moving towards a more chordal sound. The left hand remains active. Dynamic markings *p* and *ff* are used.

Piano accompaniment for the fourth system. The right hand features a more melodic line. The left hand provides harmonic support. Dynamic markings *mf* and *cresc.* are present.

Chorus of Knights

Tenor I *f con spirito*
Hail to Ar-thur! Hail to the lord! King and Host Of the Knightly board!

Tenor II *f con spirito*
Hail to Ar-thur! Hail to the lord! King and Host Of the Knightly board!

Bass I *f con spirito*
Hail to Ar-thur! Hail to the lord! King and Host Of the Knightly board!

Bass II *f con spirito*
Hail to Ar-thur! Hail to the lord! King and Host Of the Knightly board!

Piano *f con spirito*

Vocal and piano accompaniment for the chorus of knights. The vocal parts (Tenor I, Tenor II, Bass I, Bass II) sing the lyrics "Hail to Ar-thur! Hail to the lord! King and Host Of the Knightly board!". The piano accompaniment is marked *f con spirito*.

Hail, all hail! Let the hall re-sound To the ring-ing mirth Of the

Hail, all hail! Let the hall re-sound To the ring-ing mirth Of the

Hail, all hail! Let the hall re-sound To the ring-ing mirth Of the

Hail, all hail! Let the hall re-sound To the ring-ing mirth Of the

Ta - - - ble Round, the Ta - ble Round! _____

Ta - - - ble Round, the Ta - ble Round! _____

Ta - - - ble Round, the Ta - ble Round! _____

Ta - - - ble Round, the Ta - ble Round! _____

ff Hail! Hail! Hail! With a roar of right good cheer We drink the health in *mf*

ff Hail! Hail! Hail! With a roar of right good cheer We drink the health in *mf*

ff Hail! Hail! Hail! With a roar of right good cheer We drink the health in *mf*

ff Hail! Hail! Hail! With a roar of right good cheer We drink the health in *mf*

ru - by wine Of fair Queen Guen - e - vere.

ru - by wine Of fair Queen Guen - e - vere.

ru - by wine Of fair Queen Guen - e - vere. To Guen - e - vere and her

ru - by wine Of fair Queen Guen - e - vere. To

To Guen - e - vere and her gen - tle King Love and loy - al - ty

To Guen - e - vere Love and loy - al - ty

gen - tle King Love and loy - al - ty

Guen - e - vere Love and loy - al - ty

here we bring. What ho! squires and pag - es fair! Wine! wine! in goblets

here we bring. What ho! squires and pag - es fair! Wine! wine! in goblets

here we bring. What ho! squires and pag - es fair! Wine! wine! in goblets

here we bring. What ho! squires and pag - es fair! Wine! wine! in goblets

f unaccomp. *f* Orch. *ff*

rich and rare! For the pledge is the Ta - ble Round, And with mirth let the
 rich and rare! For the pledge is the Ta - ble Round, And with mirth let the
 rich and rare! For the pledge is the Ta - ble Round, And with mirth let the
 rich and rare! For the pledge is the Ta - ble Round, And with mirth let the

hall re - sound. Hail, all hail! Let the hall resound To the
 hall re - sound. Hail, all hail! Let the hall resound To the
 hall re - sound. Hail, all hail! Let the hall resound To the
 hall re - sound. Hail, all hail! Let the hall resound To the

ring-ing mirth Of the Ta - - ble Round, the Ta - ble Round! —
 ring-ing mirth Of the Ta - - ble Round, the Ta - ble Round! —
 ring-ing mirth Of the Ta - - ble Round, the Ta - ble Round! —
 ring-ing mirth Of the Ta - - ble Round, the Ta - ble Round! —

Piano accompaniment for King Arthur, measures 1-8. The music is in G major and 2/4 time. It features a variety of textures, including arpeggiated chords, triplets, and sustained chords. Dynamics include *ff* (fortissimo) and *f* (forte). Performance markings include *cresc.* (crescendo) and *cresc. molto* (very much crescendo). Measure numbers 1 through 8 are indicated above the staves.

King Arthur
Più moderato

Vocal and piano accompaniment for King Arthur, measures 9-12. The vocal line is in G major and 2/4 time, with lyrics: "Good men_ and true, I give ye roy - al greet - ing, —". The piano accompaniment is in G major and 2/4 time. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f marcato* (forte, marked). The tempo is marked *Più moderato*.

mf

And quaff with joy your pledge of fe - al - ty;

mf *marcato*

p

May love preside at this, our joy - ful meet - ing, —

p *mf* *marcato*

rit.

And love pre-vail 'twixt all the world and me!

rit. *f*

accel.

cresc.

Tempo I

Herald

Moderato

My Lord, — with-out the

ff Trumpets

hall doth stand The Prin-cess of North - um - ber-land.

fx *mf*

Moderato

Chorus

Soprano *p* A-cross the

Alto *p* A-cross the

Tenor *p* A-cross the

Bass *p* A-cross the

Moderato

cresc. *ff* *p dolce* *p*

floors ver - mil - ion - tiled, She comes, my La - dy Viv-i-an!

floors ver - mil - ion - tiled, She comes, my La - dy Viv-i-an!

floors ver - mil - ion - tiled, She comes, my La - dy Viv-i-an!

floors ver - mil - ion - tiled, She comes, my La - dy Viv-i-an!

mf. Her eyes are bright as spark-ling jet;— She moves as
mf. Her eyes are bright as spark-ling jet;— She moves as
mf. Her eyes are bright as spark-ling jet;— She moves as
mf. Her eyes are bright as spark-ling jet;— She moves as

on-ly fair-ies can; Her hair is gold, *p*
 on-ly fair-ies can; And
 on-ly fair-ies can;
 on-ly fair-ies can; *mf.* Her hair is gold,
 8 3 3 3 *pp*

She bears a jew-elled peacock fan.
 bound with gems, She bears a fan, she bears a fan, a
 Her hair is bound with gems, she bears a fan, a
 her hair is gold, and bound with gems, She bears a

jewelled peacock fan. —

jewelled peacock fan. —

jewelled peacock fan. —

Meno mosso

mf

Moderato quieto ma con moto e gentilezza

Vivian

p

I sing a land — Most ra-diant and se-rene; With

Harp *p* simile

ros-es dight, — And sil-ver paths; — The em-rald lawns be-tween, There

p

clad in white, — Fair la-dies move, — As fair as lil-ies of The

p

beau-teous night; And one most fair, — Our ra-diant

queen, Hath sent me here To bear her to-ken, And sweetest

poco cresc.
greet - - ing — Her faith un - -

poco cresc.

più cresc.
brok - - en, Her pledge

più cresc.

this ring: — "Up-on his hand," — She

p

smil - - ing, saith, "Who shall be

prov - - ed Wis - - est and best, This

ring to him is giv - - en, This

ring for love; And it shall

know, Up - on no oth - er fin - ger go In all the

land, Of all the rest!"

mf

mf *p* *rit.*

Moderato con moto

p

Lo, she hath paced a - bout the hall, To each in turn she bears the

Chorus *p*

Lo, she hath paced a - bout the hall, To each in turn she bears the

p

Lo, she hath paced a - bout the hall, To each in turn she bears the

p

Lo, she hath paced a - bout the hall, To each in turn she bears the

Moderato con moto

p

ring; It grows, it shrinks, it changes shape, It sets the knights to

ring; It grows, it shrinks, it changes shape, It sets the knights to

ring; It grows, it shrinks, it changes shape, It sets the knights to

ring; It grows, it shrinks, it changes shape, It sets the knights to

mf
mar-vel-ing; Sir Launce-lot, Sir Bores have failed, Sir Launce-lot, Sir

mar-vel-ing;

mf
mar-vel-ing; Sir Launce-lot, Sir Bores have failed, Sir

mar-vel-ing;

Bores have failed, It will not fit the knight-ly King.-

It will not fit the knight-ly King.-

Launce-lot, Sir Bores have failed, It will not fit the King.-

It will not fit the knight-ly King.-

Più moto

Now to Mer - lin she slow - ly kneels, Up - on his

Now to Mer - lin she slow - ly kneels, Up - on his

Now to Mer - lin she slow - ly kneels, Up - on his

Now to Mer - lin she slow - ly kneels, Up - on his

Più moto

fin - ger slips the band: —

fin - ger slips the band: —

fin - ger slips the band: —

fin - ger slips the band: —

fin - ger slips the band: —

Meno mosso

Lento
*animato**Allegro agitato*

mf

cresc.

ff

marcato

ff The ma-gic gold holds fast and strong!

ff The ma-gic gold holds fast and strong!

ff The ma-gic gold holds fast and strong!

ff The ma-gic gold holds fast and strong!

ff *mf* molto cresc.

ff He may not tear it from his hand!

ff He may not tear it from his hand!

ff He may not tear it from his hand!

ff He may not tear it from his hand!

ff *mf* molto cresc.

mf A - bout his heart and through his soul

mf A - bout his heart and through his soul

mf A - bout his heart and through his soul

mf A - bout his heart and through his soul

mf

f Rush the dark spells of Fair-y-land. *ff*

f Rush the dark spells of Fair-y-land. *ff*

f Rush the dark spells of Fair-y-land. *ff*

f Rush the dark spells of Fair-y-land. *ff*

f

ff

(Because of the magic of the ring, Merlin is consumed with passion for the Lady Vivian)

ff

Moderato

p *p dolce*

Merlin

Be - lov - ed, O, Be -

lov - ed! O gaze on me, Eyes of immor-tal splen - dor, And

let me lay my hand on thy bright hair; Thy lips are scar - let

cresc.

And thy voice is ten - der,

Thy cheek is like the

rose - of Per - sia. Lis - ten, O Be - lov - ed! Lo! all my

pow - er I hold a-lone for thee! Give me thy heart, Thy

love for an hour, And thou shalt have do - min - ion O'er

all the sea and earth;

Joy - ance and mirth Shall fill thy days, For thee,

for thee I'll rear an - oth - er Fair - y -

land! _____

Andante

dim. *p* *p' Cello*

p *rit.*

Vivian (feigning love that she may acquire Merlin's learning and then destroy him)

Merlin *con passione* *p* *con passione* Atlast, 'tis thou —

Atlast, 'tis thou — For whom my soul hath cried!

a tempo *p*

For whom my soul hath cried!

Atlast, 'tis thou! — What mat-ter aught be

O roy-al love, I know that thou art mine!

side? And all my joy, To

Beyond all goals For which the world hath striv-en,

know that I am thine!

p cresc.

Ah! this is

E'en to the stars Our loy-al fate is riv'n!

pp

life! Ah! this is life! That thou at last art

Ah! this is life! Ah! this is life!

mf

near, That thou hast found, hast found me dear! *cresc.*

That thou at last art near, Thou hast found me dear! *cresc.*

Joy of the world, Joy of the world *cresc.*

Joy of the world, In one mad mo-ment giv'n, Joy of the *cresc.*

And glo-rious ec-sta-sy of heav'n! Lo! I am thine! *f*

world! Lo! I am thine! *f*

Thine, for ev-er Thine, Thro' life *mf*

Thine, Thro' life *mf*

and in death! thro' life_ and in

dim. *p*

death! death!

Più moto

p *rit.* *animato* *mf*

King Arthur

Ah, heed her not! I fear for thee! Mer-lin, be-

ware, 'Tis sor - cer-y! Mer-lin, be - ware, Mer-lin, be -

f

ware, 'Tis sor-cer-y, sor-cer-y!

Chorus of Knights

Tenor I *animato*
O, heed her not! We fear for thee!—

Tenor II *animato*
O, heed her not! We fear for thee!—

Bass I *animato*
O, heed her not! We

Bass II
Mer - lin, be-

Allegro con fuoco

O, heed her not! We fear for thee! —

O, heed her not! We fear for thee! —

fear for thee! O, heed her not! We fear for thee!

ware, 'tis sor-cer-y! Mer - lin, be - ware, —

Mer-lin, be - ware! Heed her not! Be-hold, her

Heed her not! Mer-lin, be - ware! Be-hold, her

Heed her not! Mer-lin, be - ware! Be-hold, her

Mer-lin, be - ware! Heed her not! Be-hold, her

hair is rust-ed gold, — Her face is

hair is rust-ed gold, — Her face is

hair is rust-ed gold, — Her face is young, —

hair is rust-ed gold, — Her face is young, —

young, — Her eyes are old, Her cheeks are pale, —

young, — Her eyes are old, Her cheeks are pale, —

Her eyes are old, — Her cheeks are pale, —

Her eyes are old, — Oh, heed her not! be-

p She bring - eth dole; *mf marcato* Her glance doth show *cresc.* A
p She bring - eth dole;
p She bring - eth dole;
f ware! Oh, heed her not! be - ware! *marc.* Mer-lin, be-

for - feit *marc.* soul!
marc. Mer-lin, be - ware!
 Mer-lin, be - ware!
 ware!

ff

Andante con moto

Vivian

O heed them not! — O come with me! — Have faith, my lord,

p

— I love but thee! — I — love but thee, —

Merlin

Be-hold, thy hair —

mf

O — come with me! — O heed them

Is shin - ing gold, — Thy beau - ty young,

p

not! — O come with me! — Have faith, my

Thy wis - dom old; Thy face is pale —

lord,— I love but thee! O come with me!—
 — For love's sweet dole,— But O, my love,— Thou art my soul!—

Have faith, my lord, I love but thee, but thee!
 But O, my love, Thou art my soul, my soul!

mf *dim.*

Sopr. **Alto** **Tenor** **Bass** **Allegretto**
 Now fare they forth a - cross the world To
 Now fare they forth a - cross the world To
 Now fare they forth a - cross the world To
 Now fare they forth a - cross the world To

Allegretto
p

find the fair-y - land of joy, Where dwell the Ladies of the Lake 'Mid

find the fair-y - land of joy, Where dwell the Ladies of the Lake 'Mid

find the fair-y - land of joy, Where dwell the Ladies of the Lake 'Mid

find the fair-y - land of joy, Where dwell the Ladies of the Lake 'Mid

Meno mosso

pleasure that can nev-er cloy.

pleasure that can nev-er cloy.

pleasure that can nev-er cloy. *mf* || With-in a wood, The

pleasure that can nev-er cloy. *mf* || And now they pause with-in a wood, The

Meno mosso

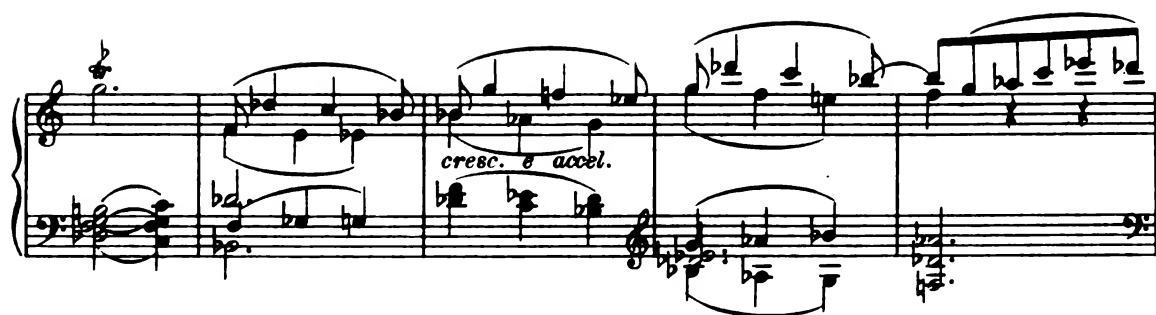
Allegro non troppo

haunt-ed for-est of Ar-roy.

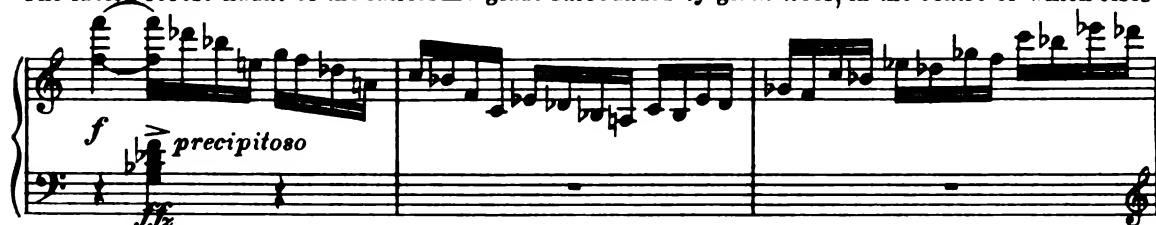
haunt-ed for-est of Ar-roy.

Allegro non troppo

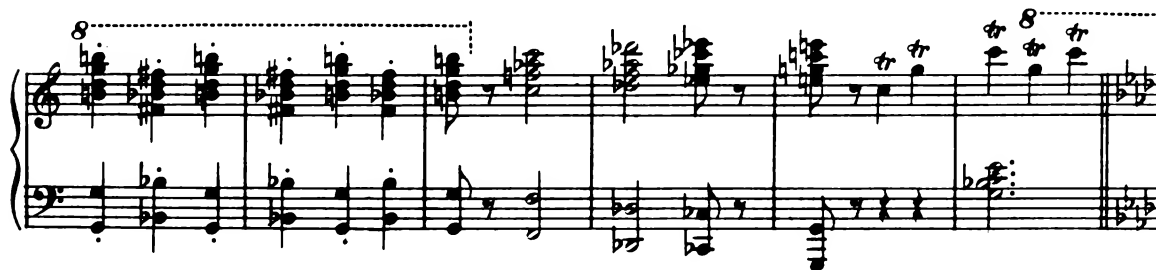
mf



The fabled forest-haunt of the fairies—a glade surrounded by giant trees, in the centre of which rises



a hill whereon, at the bidding of Merlin, the Spirits will build the Palace of Joyousguard.



Allegro energico
Merlin (calling upon the Spirits)

Out of the womb of earth, — Out of the cavern'd air, From seawaves

green and gold, From fires' burning lair, Spirits of flame and

wind, — Ye who must serve the Tryne, — The Star of the Mys-tic

Ariel * *f*
 We
 Inde, — Come to my magic call! — Come, I com-mand ye!

come, we are here, **Spirits** We
Sopr. We come, we are near! —
Alto

kiss thy hand. —

Moderato molto maestoso

Adrihim * f

Sa - laam to thee! May the Wise One live a

thou - sand years! For I am thy ser - vant

Ad - ri - him; Ad - ri - him, who build - ed The

Pal - ace of King Suel -

man. Merlin *più animato* Rear me

there a glori - ous dwell - ing, Gold and

a - zure cra - moi - sie, Rear its

beau- -ty past all tell - ing, Fill it

sweet with min - strel-sy; Set its

gar - dens fair and spa - cious, Fair - est

ev - er made for man, Fash - ion all things

bright and gra - cious, Fit for La - dy Viv - i - an!

Ariel *f*
We o - bey, o - bey!

Sopr. *f*
Spirits **Alto** **Thy**

Adrihim *f*
hear, and o - bey!

will is law!

ff *rit.*

Andante elevato
Sopr. I & II *mf*

Alto I & II *mf* So: Joy - ous-guard is

Tenor I & II *mf* So: Joy - ous-guard is

Bass I & II

Andante elevato
mf

build - ed fair, Formed from a - zure of the air, —

build - ed fair, Formed from a - zure of the air, —

mf So: Joy - ous - guard is build - ed fair, Formed from

mf So: Joy - ous - guard is build - ed fair, Formed from

The first system of the musical score consists of four vocal staves and a piano accompaniment. The key signature is D major (two sharps). The vocal parts enter with the lyrics "build - ed fair, Formed from a - zure of the air, —". The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Warmed bright with sunset gold - en glows,

Warmed bright with sunset gold - en glows,

a - zure of the air, — Warmed bright with sunset

a - zure of the air, — Warmed bright with sunset

The second system continues the musical piece. The vocal parts sing "Warmed bright with sunset gold - en glows," followed by "a - zure of the air, — Warmed bright with sunset". The piano accompaniment continues with its harmonic support, featuring sustained chords and melodic fragments.

Capped with shin-ing ar - gent snows; Throughout its

Capped with shin-ing ar - gent snows; Through-

gold - - en glows, Capped with shining ar - gent snows;

gold - - en glows, Capped with shining ar - gent snows;

courts perfumed with Spring

out its courts perfumed with Spring

Through-out its courts perfumed with Spring

Sweet young voic - es

f *mf* *p*

tr

Adrihim *p*

Mas-ter, thy slaves have built a -

p Sweet voic - es soft - ly sing.

p Voic - es soft - ly sing.

p Voic - es soft - ly sing.

p soft - - - ly sing.

Ariel *p*

Mas - ter, thy slaves have built a - right.

right: En - ter the Pal - ace of De-

p

light!

p

Chorus of Spirits

En-ter the Pal - ace of De -

En-ter the Pal - ace of De -

En-ter the Palace of De - light! —

Enter the Palace of De-

light! —

light! —

light! —

Harp

Bells

Trumpets

dim. e rit.

pp

Part III

Lento

Piano *p*

cresc.

The banquet-hall of Joyousguard, decked for a feast and garlanded with flowers. Invisible

mf

attendants pass to and fro to strains of mysterious music. Vivian has decided upon the destruc-

cresc.

tion of Merlin.

cresc. molto *ff* *p*

p

Soprano *p* and Viv - i - an Hath all of Mer-lin's

Alto *p* A year hath passed, and Viv - i - an Hath all of Mer-lin's

Tenor *p* A year hath passed, and Viv - i - an Hath all of Mer-lin's

Bass *p* A year hath passed, and Viv - i - an Hath all of Mer-lin's

Chorus *pp* and Viv - i - an Hath all of Mer-lin's

ma - gic learned.

ma - gic learned.

ma - gic learned.

ma - gic learned.

Ob. *p*

Cl.

mf A - las! her heart of ad - a - mant Hath all his love and

mf A - las! her heart of ad - a - mant Hath all his love and

mf A - las! her heart of ad - a - mant Hath all his love and

mf A - las! her heart of ad - a - mant Hath all his love and

mf

do - lor spurned. _____ Yet hath she smiled as

do - lor spurned. _____

do - lor spurned. _____

do - lor spurned. _____

lov-ers smile, While in her soul _____ an ha - tred burned.

espr.

mf

Allegro ma non troppo

f *agitato*

The piano introduction consists of two measures. The right hand features a rapid, ascending and then descending scale-like figure. The left hand plays a simple, rhythmic accompaniment of eighth notes.

Vivian prepares a feast in honor of Merlin, whereat
she will rid herself for ever of his presence

Vivian

f

To,

Vivian's first vocal entry is a short phrase on the word "To,". The piano accompaniment continues with a similar rhythmic pattern to the introduction, with the right hand playing a descending scale and the left hand providing a steady eighth-note accompaniment.

me,

Spir-its

all,

all! _____

Vivian's second vocal entry is a longer phrase: "me, Spir-its all, all!". The piano accompaniment continues with the same rhythmic pattern, with the right hand playing a descending scale and the left hand providing a steady eighth-note accompaniment.

List to my ma - gic

call! _____

Rouse ye!

Vivian's third vocal entry is a longer phrase: "List to my ma - gic call! Rouse ye!". The piano accompaniment continues with the same rhythmic pattern, with the right hand playing a descending scale and the left hand providing a steady eighth-note accompaniment.

ap - pear! _____

Heed my com -

Vivian's fourth vocal entry is a longer phrase: "ap - pear! Heed my com -". The piano accompaniment continues with the same rhythmic pattern, with the right hand playing a descending scale and the left hand providing a steady eighth-note accompaniment.

Viole

The piano part includes a section for the Violoncello (Viole) with a melodic line that features some trills and grace notes.

mand! — Be - hold, — a year Hath pass'd a-way, And

I — would feast my lord, Merlin;

Meno mosso Vivian *quasi Recit.*
p
So I will

brew a cup of Sleep, — A draught of Si - - lence, —

3
 deep on deep; In-to a tomb of carv - en stone He shall de -

dim. rit. *con meditazione*
 scend to dream a - lone; By his own thoughts com - pan - ion - ed,

p *Più mosso* Sopr. I, II (The Spirits are terrified)
 Liv - ing, to lie a - mong the dead. A - las! a - las! —
mf *Alto I, II*
Più mosso *mf* A - las! a - las! —
pp *mf*

and angered)
 a - las! — Pit - y! pit - y! O Viv - i - an,
 a - las! — Pit - y! pit - y! O Viv - i - an, —
bb2.

Viv - i - an! We o - bey not thy be - - hest!

Viv - i - an! We o - bey not thy be - - hest!

We o - bey not thy be - - hest! Woe!

We o - bey not thy be - - hest! Woe!

Woe! Woe! Woe!

Woe! Woe! Woe!

Guile, in the robe of Beau-ty drest! - Now, by the souls with
 Guile, in the robe of Beau-ty drest! - Now, by the souls with
 Violin Solo

f God at rest, We do de - - - fy thy
 God at rest, We do de - fy - - - thy

will - - - un - blest!
 will un - - - blest!

cresc.

Vivian *fdeciso*
 0 -

Vivian compels the Spirits by the greater force of her evil magic

bey! • o - bey! Heed — my will! —

Your souls are mine, ——— Good or ill! ———

Piu moto On ye

all ——— I lay the spell: ——— Heav-en's th'all,

Strength of Hell! ———

ff *f* *mf decresc.*

Come, then, min - ions,

I for - bid ye: Warn not my

lord Of the fate that a - waits

him!

Lo! he comes.

Moderato

Sopr. *molto meno mosso*

Alto



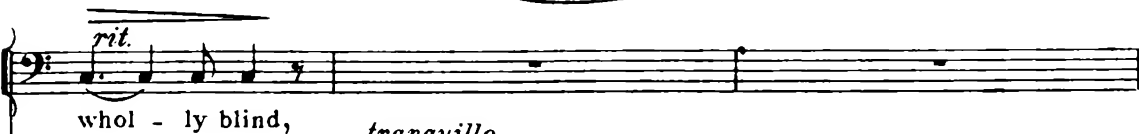
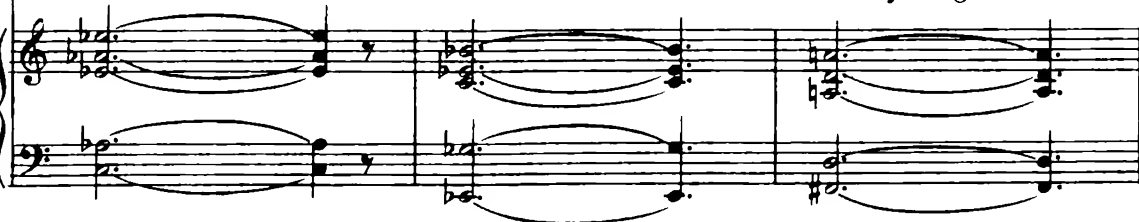
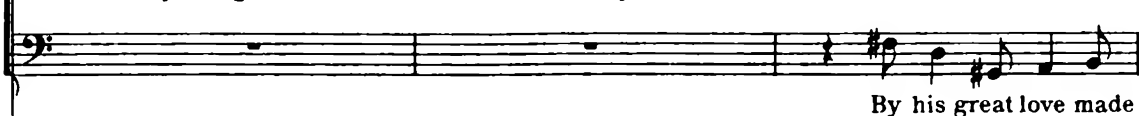
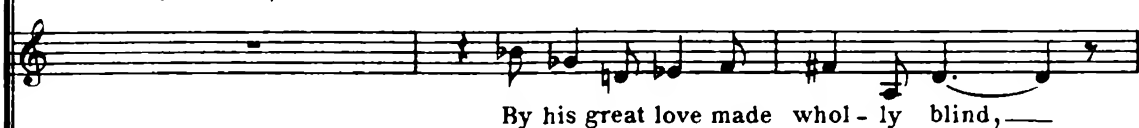
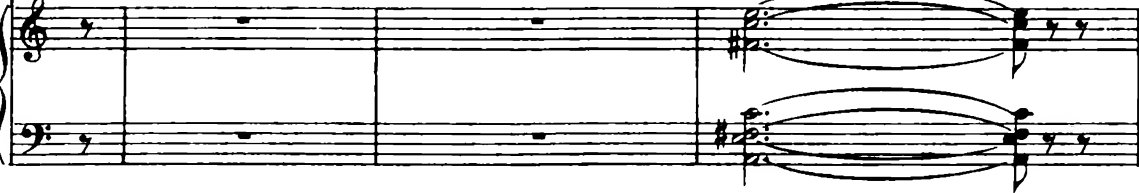
Ten.



Bass



Moderato

*tranquillo*

p

Save to the fest - ive gar - lands hung, And the fair mu - sic of the

p

Save to the fest - ive gar - lands hung, And the fair mu - sic of the

p

Save to the fest - ive gar - lands hung, And the fair mu - sic of the

p

Save to the fest - ive gar - lands hung, And the fair mu - sic of the

wind, And to the glance of

wind, And to the glance of

wind, And to the glance of

wind, And to the glance of

Viv - i - an, Who smiles up - on him fair and

Viv - i - an, Who smiles up - - on him.

Viv - i - an, Who smiles up - - on him.

Viv - i - an, Who smiles up - - on him.

kind.

p

cresc.

Moderato quieto con gen-
Merlin

Where - fore these

mf

p

(Merlin, though able to read the future for others, was blinded to his own doom)

tilezza

gar-lands, La - dy mine? Where - fore this mu - sic in the air? —

mf

cresc.

These fra - grant jewelled robes of thine, — And thy sage eyes grown debonnaire?

mf

Vivian

con entusiasmo

f

Mas-ter, it is for thee;— A year a - go this day From Ar-thur's

f *mf*

court we came a - way.

Merlin *con tenerezza* *p*

A year of

p

Vivian

A year of love, A year of joy,— A year of

love, — A year of joy,— A year of

gold — With-out al - loy! —

gold — With - out — al - loy! — Wis - dom and

cresc.

Wis-dom and youth to-geth-er blent, to-geth-er,

cresc.

youth to - geth - er blent, to - geth - er blent,

cresc.

p cresc.

With ev - 'ry sense in full con - tent,

p cresc.

With ev - 'ry sense con - tent, ev - 'ry sense in full con -

p cresc.

ev - 'ry sense in full con - tent to -

tent, in full con - tent, full con - tent to -

p

rit.

geth - - er - - blent. - -

rit.

geth - - er - - blent. - -

p. *rit.* *ff*

Allegro

f Trumpet

Poco lento
Vivian

This feast for thee, My

f

Moderato quieto
Merlin

Lord, my Love! I drink to

p. *rit.* *p.*

Ob.

thee, O La - dy mine! Bring me the rar - est per - fumed wine - -

p. *mf*

Where - in to pledge my love and thine, my love and

thine.

Horn

'Celli *f*

f *p*

Poco andante ma non troppo
Vivian (tendering the cup of death)

Take thou this cup: With mine own hand I poured the wine;

pp 4' Celli

con tenerezza

mf Drink, drink deep, my Lord!

Più mosso

mf animato cresc.

cresc.

Moderato con moto (The Spirits seek to warn Merlin)

Sopr. I, II

f Woe! — Woe! —

Alto I, II

f Woe! — Woe! —

Chorus of Spirits

Ten. I, II

f Woe! —

Bass I, II

f Woe! —

Moderato con moto

ff *f* *f*

Mas-ter, beware! Master, be-ware! Have mer-cy,
 Mas-ter, beware! Master, be-ware! Have mer-cy.
 Woe! Mas-ter, be-ware! Mas-ter, be-ware!
 Woe! Mas-ter, be-ware! Mas-ter, be-ware!

Merlin *Più allegro*

Now what be-falls?
 Viv-i-an!
 Viv-i-an!
 Have mer-cy, Viv-i-an!
 Have mer-cy, Viv-i-an!

Più allegro
mf

My sens - es reel - Help, Viv - i - an!

ff

Merlin Moderato *p*
I feel My be - ing ebb -

Horn *p*

Lento
Thou art not nigh - Kiss me, my La - dy, Be - fore I

pp
3 Trombones
Tuba

die!

rit.

Chorus

f *mf*

Woe! woe! woe! woe! She bends a - bove him, laughs a -

Woe! woe! woe! woe! She bends a - bove him, laughs a -

Woe! woe! woe! woe! She bends a - bove him, laughs a -

Woe! woe! woe! woe! She bends a - bove him, laughs a -

Allegro con moto

f *mf*

(Vivian spins the magic shroud) *cresc.*

loud - Un - binds her *cresc.*

loud - Un - binds her *cresc.*

loud - Un - binds her *cresc.*

loud - Un - binds her

mf *cresc.*

hair of rust - ed gold;

hair of rust - ed gold;

hair of rust - ed gold;

hair of rust - ed gold;

mf

See, from her quick and cun - ning hands A shroud of gold - en

mf

See, from her quick and cun - ning hands A shroud of gold - en

mf

See, from her quick and cun - ning hands A shroud of gold - en

mf

See, from her quick and cun - ning hands A shroud of gold - en

hair un-fold Like a huge spi - der - web of Hate, That wraps him

hair un-fold Like a huge spi - der - web of Hate, That wraps him

hair un-fold Like a huge spi - der - web of Hate, That wraps him

hair un-fold. Like a huge spi - der - web of Hate, That wraps him

in its mesh - es cold.

in its mesh - es cold.

in its mesh - es cold.

in its mesh - es cold.

Allegretto con moto

rit.

p

Vivian p

From my hair

(Violins enharmonics)

a shroud I spin,

Wrought of magic and of sin;

cresc.

Mer - lin, all I

cresc.

learned of thee, Yet know naught

cresc.

to set thee

free! Here in stu - por

f

shalt thou lie, Till a thou - sand

mf

years go by,

till a thou - sand years,

mf

a thou - sand years go

by,

And.

But one thought for com - pan-y:

p

Thou li - est here for

love of me, Love of

con abborrimento

La - dy Viv - i - an.

Poco andante

Horn

p

Chorus

Soprano *p*

Alto She signs, and waves her pea - cock fan:—

Tenor

Bass

Andante maestoso

mf

cresc.

(Merlin is sealed within the tomb)

p

Be - hold, — a yawn - - ing

p

Be - hold, — a yawn - - ing

p

poco marcato

cav - - - ern tomb! —

cav - - - ern tomb! —

Tenor I, II *mf*

Men's Voices And now the Spir-its at her word Bear Mer - lin's corpse a-cross the room,

Bass I, II *mf*

And now the Spir-its at her word Bear Mer - lin's corpse a-cross the room,

p

Alto

'Mid lighted ta-pers, row on row, —

Tenor

'Mid lighted ta-pers, row on row, —

f

ff posato molto

Soprano I, II *p*

Women's Voices And voic-es wail - ing, and voices

Alto I, II *p*

And voic-es wail - ing, and voices

Tenor I, II

Men's Voices And voices wail - ing,

Bass I, II

And voices wail - ing,

Tenor Solo

p

Wailing

wail-ing, wail-ing through the gloom. —

wailing, wail-ing through the gloom. —

and voices wail - ing, wail - ing through

and voices wail-ing, wail-ing through

Merlin *f* Viv - i - an! Viv - i - an! Viv - i - an! —

through the gloom. —

the gloom. —

the gloom. —

p

p.

Vivian *p* *< >*

Fare - well, then! — Lie thou there in

con odio

state, — Can - o - pied by mine own

Allegro (♩=)

Hate.

f Curs - es on thee, Viv - i - an! — Ev - 'ry Spir - it

f Curs - es on thee, Viv - i - an! — Ev - 'ry Spir - it

f Curs - es on thee, Viv - i - an! —

f Curs - es on thee, Viv - i - an! —

Allegro (♩=)

gives thee hate; Thou hast no need of book or bell —

gives thee hate; Thou hast no need of book or bell —

Ev - ry Spir - it gives thee hate; Thou hast no need of

Ev - ry Spir - it gives thee hate; Thou hast no need of

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs, with the first pair singing the lyrics 'gives thee hate; Thou hast no need of book or bell —' and the second pair singing 'Ev - ry Spir - it gives thee hate; Thou hast no need of'. The piano accompaniment features a series of chords and melodic lines in the right and left hands.

To con-demn thy soul to hell! —

To con-demn thy soul to hell! —

book or bell To con-demn thy soul to hell! —

book or bell To con-demn thy soul to hell! —

The second system of the musical score continues the vocal and piano parts. The vocal parts sing 'To con-demn thy soul to hell! —' and 'book or bell To con-demn thy soul to hell! —'. The piano accompaniment includes dynamic markings such as *ff* (fortissimo) and *f* (forte), indicating a change in volume. The system concludes with a final chord in the piano part.

This page contains six systems of musical notation for piano. The notation is written in a key signature of one sharp (F#). The systems are as follows:

- System 1:** Features a complex texture with multiple voices in both hands, including chords and moving lines. There are some double bar lines and repeat signs.
- System 2:** Continues the complex texture with various chordal structures and melodic fragments.
- System 3:** Includes the marking *cresc.* (crescendo). The texture becomes more dense with many chords and some melodic lines.
- System 4:** Features a series of chords in the right hand, some with a dotted half note, and a more active bass line. The marking *ff* (fortissimo) appears.
- System 5:** Continues the chordal texture in the right hand. The marking *fff* (fortississimo) appears, followed by the marking *rui-*.
- System 6:** Features a more melodic line in the right hand, starting with a dotted half note, and a supporting bass line. The marking *damente* appears.

mf

Andante moderato (♩ = ½.)

p

Horns
Trumpets
Trombones
p

dolce
p
pp
p

Merlin
p in modo patetico

I for-give thee, Viv - i - an!

mf

